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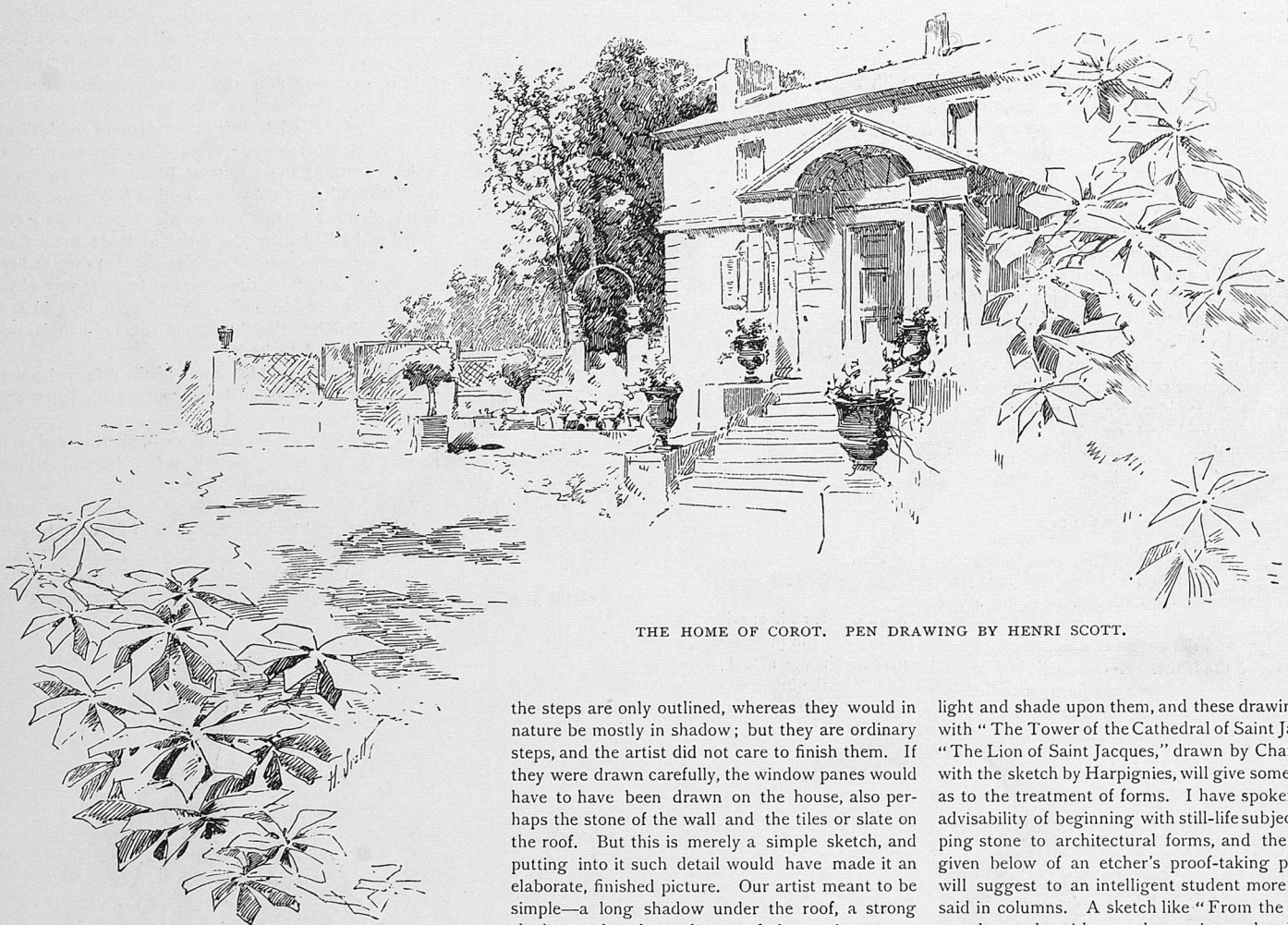
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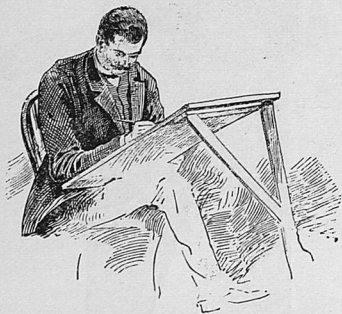
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THE HOME OF COROT. PEN DRAWING BY HENRI SCOTT.

PEN DRAWING FOR PHOTO-ENGRAVING.

VIII.



PERHAPS there is nothing more difficult for a student in any kind of art to do than to work simply. The less educated the eye is the more it cares for finish. The tendency with the

novice is to complete one portion of the drawing or a painting before the rest is fairly begun; and while the tendency is great when one has the oil or water-color brush in hand to put little daubs here and little touches there, and by imitating a multitude of insignificant little things, trying to make an object look real, the temptation is still greater when one has so small an instrument as the pen in hand. It is so easy to put a few lines here and a few lines there, and then if they do not look right to cross-hatch them in one direction, and, if still not satisfactory, again in another.

The two drawings by Henri Scott, "The Home of Corot," reproduced above, and "One of the Fountains of the Villa Borghese," given on another page, are worthy of the most careful study, and may well serve as models. Looking at the latter drawing first, one might be led to suppose it to be a highly finished drawing, the effects got by a multitude of lines. The truth is, it is a very simple one; it is the work of a master hand, and all the effects are produced with the utmost economy of labor. Now, turn to the other drawing, "The Home of Corot," and examine it for awhile. Could a stronger effect of light and shade and a more powerful representation of solidity in the building and grace in the vegetation be got with fewer lines? I doubt it. The strong sunlight coming from above, and a little to our left, throws a few broad shadows, but for every one that is put in a dozen are omitted. You will see that

the steps are only outlined, whereas they would in nature be mostly in shadow; but they are ordinary steps, and the artist did not care to finish them. If they were drawn carefully, the window panes would have to have been drawn on the house, also perhaps the stone of the wall and the tiles or slate on the roof. But this is merely a simple sketch, and putting into it such detail would have made it an elaborate, finished picture. Our artist meant to be simple—a long shadow under the roof, a strong shadow under the pediment of the portico, one to the right of the portico, a suggestion of a shadow or color on the door, the massive sides of the steps in shadow—and the building is drawn!

The trees to the left and the vases on the stairs would undoubtedly have been drawn in outline; only some dark was needed to heighten the contrast of the white of the house, to make it appear in broad sunlight. The use of dark at the edges of the building, introduced to throw the same forward, was mentioned in a previous paper. Altogether, we have here a marvellous example of economical work, and I cannot but recommend this method of sketching as thoroughly artistic. It would be a good plan for the student to imagine his indian ink worth fifty cents a drop, and that every superfluous line in his drawing would add proportionately to the cost of its production.

Looking again at the "Fountain" drawing, I would assert that it is equally as simple. I do not say that as few lines are used in proportion to the amount of space covered, but as few as in proportion to the effect got, and the appearance of finish is ten times greater. If you will look through your hand closed in the form of a cylinder, and concentrate your attention upon the centre of the picture for awhile, you will see the forms and figure stand out in bold relief; you can almost see the air vibrate between them and their shadows, yet there is hardly any cross-hatching on the same. The shading is as simple as the shadows under the roof on the Corot house—simple parallel lines. Observe the two flying pigeons to our left and the shadows they throw on the wall. The work here is as simple as the leaves that surround the other drawing; and so throughout, there is not a line wasted.

Perhaps the shrubbery in the extreme right-hand corner is carried somewhat farther than the rest of the picture. And the work surrounding the spouting water is a little indefinite, on account of the slight superfluity of lines; but the rest is, as I have said, as simple a drawing, although more complete in subject than "The Home of Corot."

I have spoken before of the value of sketching architectural objects, on account of the good

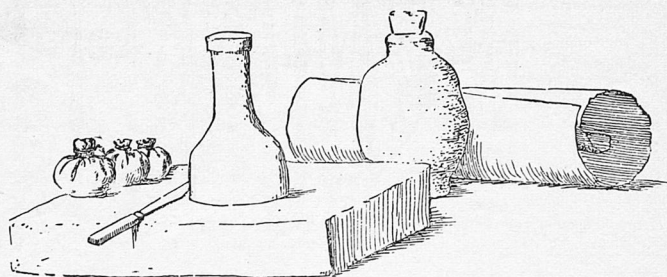
light and shade upon them, and these drawings, together with "The Tower of the Cathedral of Saint Jacques" and "The Lion of Saint Jacques," drawn by Charles Kouner, with the sketch by Harpignies, will give some suggestions as to the treatment of forms. I have spoken also of the advisability of beginning with still-life subjects as a stepping stone to architectural forms, and the little study given below of an etcher's proof-taking paraphernalia will suggest to an intelligent student more than can be said in columns. A sketch like "From the Balustrade" can be made with a stub pen in a sketch book very rapidly (provided of course that you know how to draw); or you can carry a fountain pen with you, and always be ready to strike off little bits like this. You have a decided advantage if long practice makes you find it as easy to work with pen as pencil. As I remarked in my second paper, you should become accustomed to sketch with your pen as rapidly as you would scrawl off a note with it.

ERNEST KNAUFFT.

IN choosing flowers for painting, get the largest of each kind, not only because they are the finest, but because they are the easiest to paint. One is also likely to make up for having small and poor flowers by putting many in a group, which increases the difficulties greatly. Large flowers, too, conduce to largeness of effect. The amateur will do well to begin his painting with the more broken tones and the shadows, trying to match them first on his palette or a separate piece of paper, and leaving the more brilliant local tones for the last. In the case of flowers much freaked or variegated, like tulips, zinnias and some azaleas, the varied local tones should be laid in and modelled as much as possible while wet. Otherwise the stripes and markings will appear too harsh.

* * *

ALTHOUGH fruits are often more brilliantly colored than flowers, and their shining rinds are more difficult to reproduce than the mat texture of petals, they are nevertheless easier for the beginner because of their solidity, which makes the modelling much simpler, and



ETCHER'S MATERIALS. PEN SKETCH.

their roundness, which permits of every touch being run into the preceding one. There is no such trouble as is given by the varied and capricious curves of flower petals, their difficult foreshortenings, multiple reflections, lights, shadows, forms and tones more or less obscurely evident through their substance. Fruits are real solids, and most of them opaque. It is in their favor, too, that they last much longer than do flowers.

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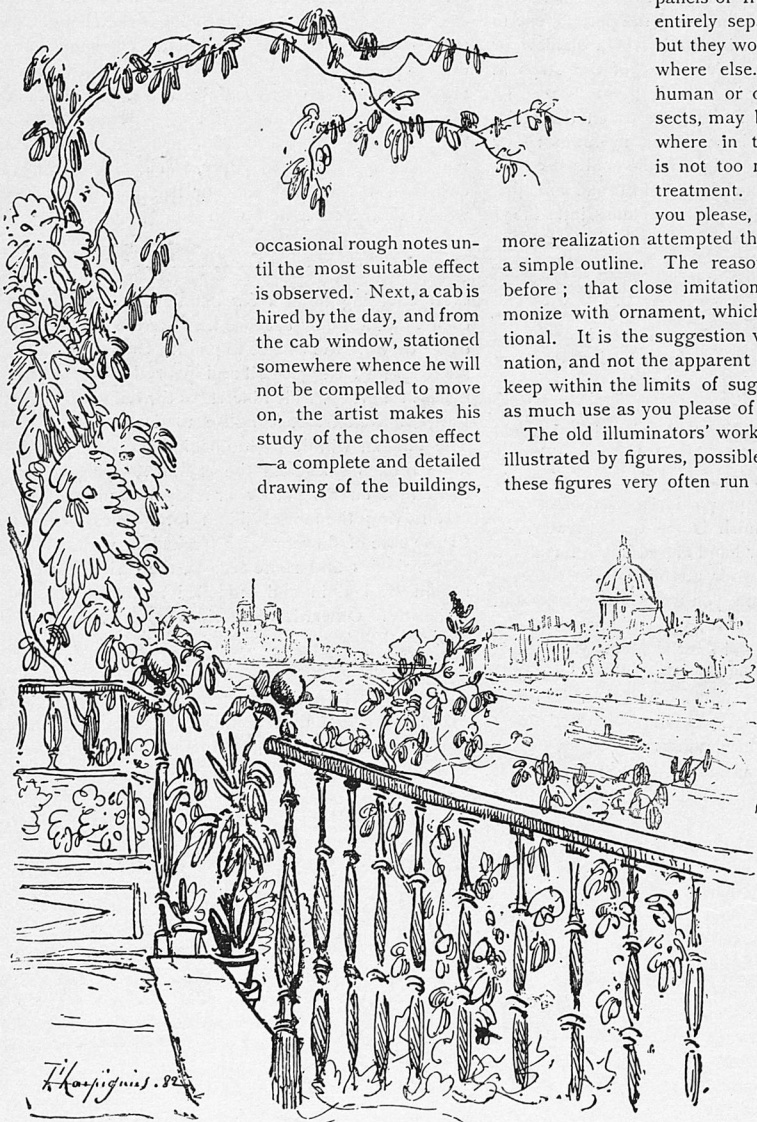
THE Azalea nubiflora blooms in all its beauty in many of our woods before the trees are fairly leaved. There are buff, purple, white and variegated species, but none more exquisitely beautiful than the pink one that is the commonest of those that appear early. The irregular funnel-shaped corollas, with their spreading lobes, long pistils, and stamens, would seem difficult to paint; but good springy slender sable brushes will soon do the work. White, rose madder, Naples yellow and pale neutral tint will give the delicate coloring. Let the young green leaves do all they will—they are slower to develop than the flowers. This shrub is so large that it would seem to offer material for grand studies; but it does not mass well, and small branches are the most desirable.

* *

IN arranging a fruit picture, a branch with foliage and fruit attached always comes in well to supply a little cool or broken green in the leaves, and the contrast of their sharp edges and the angles of the branch with the rounded forms of the fruits. A detached leaf or fruit can often be used to complete a composition by bringing a brilliant note into the foreground or by balancing a larger mass on the opposite side of the picture.

* *

IN making pictures of street scenes, the best modern artists proceed as follows: The locality determined on is first studied daily, at all hours and in all weathers, taking



"FROM THE BALUSTRADE." PEN SKETCH BY HARPIGNIES.

and a large number of rapid sketches in pencil, crayon and pastel of figures, horses, carts and carriages—all the life of the street, working for action mostly, and always with regard to the study of effect. His sketches all made, the background drawing is enlarged by squares or



A WINGED LION.
PEN SKETCH BY HENRI SCOTT.

otherwise, and on the cartoon thus begun are copied roughly, in charcoal from the sketches, the groups and single figures needed to people it. At this point, changes in the attitudes, the grouping, and so forth, may suggest themselves and be indicated in the cartoon. Models are then chosen and brought into the studio. The most important figures, at least, are completely studied from these models on the cartoon or on separate sheets. The cartoon finished, the painting is begun, and, as it is seldom of large size, it may several times, while in progress, be taken in the cab and compared with the actual scene. The proportions of the figures in the foreground are usually either one-third or half life size, except in very small cabinet pieces.

THE ART OF ILLUMINATION.

CONCLUSION.

AS regards the employment of natural objects in your work, your own taste and judgment must again be your chief guides. Pictures, if you desire to introduce them, can be enclosed in panels or frames, so as to keep them entirely separate from the ornament, but they would be much better somewhere else. Figures of any kind, human or other, animals, birds or insects, may be introduced at will anywhere in the work, provided there is not too much attempt at realistic treatment. They may be colored as you please, but there should be no more realization attempted than might be produced by a simple outline. The reason for this has been given before; that close imitation of nature will not harmonize with ornament, which must be purely conventional. It is the suggestion which is of value in illumination, and not the apparent reality, and as long as you keep within the limits of suggestiveness, you can make as much use as you please of such objects.

The old illuminators' work is full of quaint conceits, illustrated by figures, possible and impossible. Indeed, these figures very often run into mere ugly grotesqueness, which has no fun in it for our generation, and certainly has no beauty. Do not suppose that you are called on to imitate these things. They are generally mere by-play, having nothing to do with the beauty of the ornament. If you wish to put any little playfulness into your design, let it be your own, or at least such as you can see the fun of and enjoy yourself. What you are to learn from the old workers is their manner of treatment in giving expression and not attempting pictorial effect.

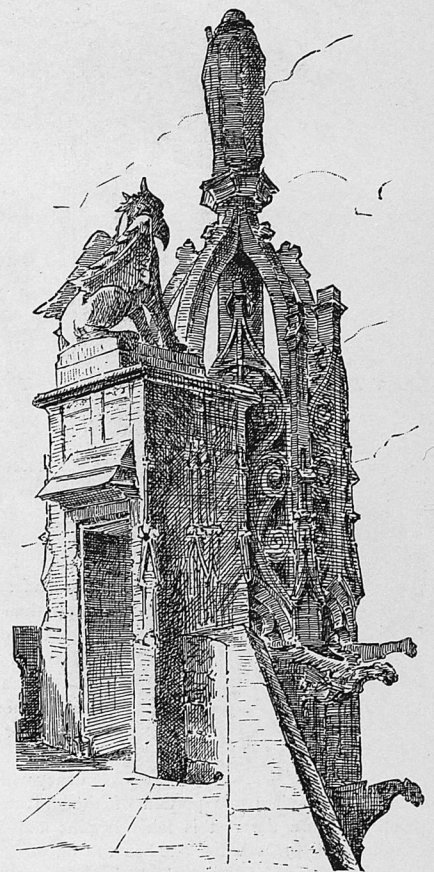
Flowers are the most seductive objects in nature to young illuminators, on account of the beauty of their color; and for this very reason they are the more difficult to deal with properly. Actual representations of them are nothing unless they have the delicacy and lightness of life; while their graceful curves and brilliant color, being of the same essential character as those which constitute the beauty of illumination, inevitably conflict with it, and the two instead of helping, mutually hurt each other. They can only be successfully introduced under limitations the same as those which have been given for pictures—that is to say, that they be kept entirely separate from the ornament in some way—by a frame or otherwise; and, again, it must be said that they are more beautiful by themselves, and illumination is more beautiful by itself.

And now to recapitulate some of the principal points which have been detailed in the course of these few and simple instructions:

Fix upon your design and draw it, altering and correcting until it is satisfactory, before beginning upon that which is to be the completed work.

When you make a design, fix upon what shall be the main feature, and let the other parts of the work be subordinate to it.

Keep a due proportion between the different parts; do not let the text be overpowered by the ornament, nor



TOWER OF THE CATHEDRAL OF ST. JACQUES.

PEN DRAWING BY HENRI SCOTT.

the ornaments dwarfed or made feeble by their backgrounds.

Let your text be so solid and square in general effect that it may control and steady the flowing lines of the decoration.

Do not by any means try to make your ornament appear separated from the paper, but work always as if with the feeling that it is ingrained in it. Let your colors be flat, pure and firm at the edges, and this desired impression will follow.

When you prepare to lay on a body of flat color, consider well what its effect will be when modified by adjacent colors, and by the white and colors laid on its surface.

If, after your work is done any portion of the colors look dull and lifeless, a firm black outline separating them will frequently give them a brighter appearance, and it will add force to the design.

Keep your colors pure, and let no dust or dirt of any kind get into them.

C. M. JENCKES.